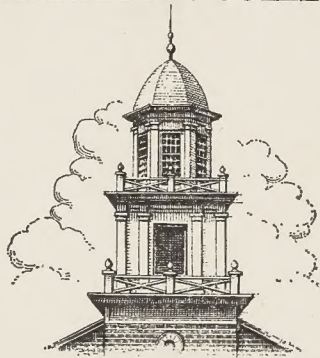


MIDDLEBURY COLLEGE



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Bread Loaf School of English

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1966

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT
05753

BREAD LOAF SCHOOL OF ENGLISH
OFFICE OF THE DIRECTOR

Dear Fellow Bread Loafer:

May I call your attention to a few housekeeping details and help you in planning your trip to Bread Loaf.

A bill indicating the balance due on your account is enclosed. All bills should be paid by June 29, either directly to a representative of the Bursar's Office when you register, or, for your convenience, mailed in advance. Money orders or cashier's checks are requested, and all payments should be made to the order of Middlebury College. Please enclose your bill when making payment by mail.

Please indicate on the enclosed card exactly when on June 29 you will arrive at Middlebury, and return the card to Mrs. Lucille Bourdeau by June 22.

The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The School taxi meets all Vermont Transit busses on registration day. There is a charge of \$1.00 for the trip. More expensive transportation by private taxi is the responsibility of the student. If for any reason you will arrive in Middlebury at an unscheduled time, please telephone Bread Loaf from the bus station, 388-4941. Morning arrivals on June 29 will be transported from the Middlebury Inn to Bread Loaf at 10 A.M.

Students traveling by car should turn off the main Rutland-Burlington highway (U.S. Route 7) at the junction of State Highway 125, four miles south-east of Middlebury. The Bread Loaf campus is eight miles east of this junction.

There is no direct railway passenger service to Middlebury. Students may take the New York Central to Albany, N.Y.; or the Central Vermont to Essex Junction (Burlington), and make connections on Vermont Transit busses to Middlebury. There are Greyhound or Vermont Transit busses to Middlebury from Montreal, Boston and New York City.

Mohawk Airlines have regular service from New York and Albany to Burlington. Northeast Airlines schedule flights from Boston to Burlington. Connection to Middlebury can be made on Vermont Transit busses.

Upon arrival at Bread Loaf on June 29 you should go to the Inn Desk for your room assignment. Please read carefully the mimeographed instructions concerning registration which will be handed you by the Desk Clerk and then call at the Secretary's Office to obtain your program card. This should be presented to the Treasurer in the Blue Parlor so that you may register and pay your bills or obtain a receipt for payment made in advance.

Lunch on Wednesday, June 29, will be the first meal served to members of the School. No rooms will be available before the morning of June 29 except for waiters and waitresses, who are expected to arrive on June 28, and for faculty and staff. The first meeting of the School will be held at 8:00 P.M., Wednesday, June 29. Classes start at 8:30 A.M., Thursday, June 30.

Required textbooks for each course have been ordered for all students in that course and will be sold to students at list price. Writing supplies may be purchased at the Book Store.

The School supplies bed linen, blankets, and towels. Laundry and dry cleaning services are available, and there is a washing machine on campus. Taxi service is maintained to Middlebury, where there are drug stores, banks, and Catholic and Protestant churches.

Students should bring an ample supply of informal clothing for country wear, both for cool and warm weather. It is advisable to bring a top coat; jackets and ties are worn at the evening meal. It is also suggested that you bring a good flashlight.

Radios, television and hi-fi sets are not permitted in the dormitories, nor are pets allowed.

Cars must be parked in an outdoor parking space provided by the School.

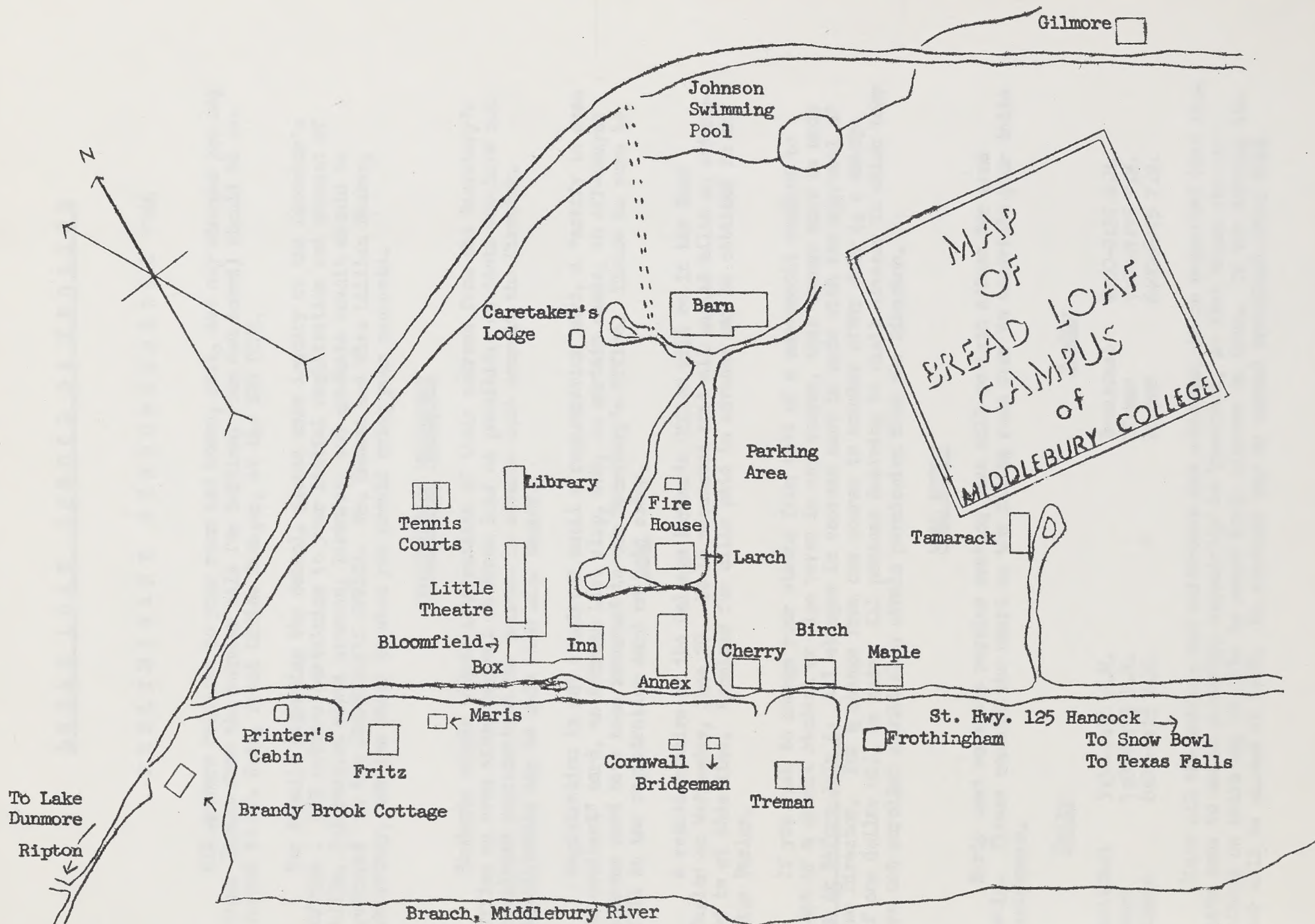
Students should instruct correspondents to address them at Bread Loaf School of English, Bread Loaf Rural Station, Middlebury, Vermont 05753. Express packages sent in advance should be addressed to you at the Bread Loaf School of English, Middlebury, Vermont. They will be collected from the Middlebury Office and delivered to Bread Loaf.

Not all the dormitories on the Bread Loaf campus have telephone connections, and the central office closes at 10:00 P.M. For these reasons, it is sometimes difficult to complete late-evening incoming calls expeditiously. Students who expect calls should try to have them made before ten o'clock, making allowances for time differential in long-distance calls. Emergency telephone messages, of course, will be delivered at any time. The Bread Loaf telephone number is 802-388-4941.

I look forward with pleasure to welcoming you to the Bread Loaf School of English. I hope you have an easy trip and a great summer.

Sincerely yours,

Paul M. Cubeta
Director



BREAD LOAF SCHOOL OF ENGLISH

PRELIMINARY ANNOUNCEMENTS 1966

All matters relative to your room and board, mail, and any charges you may incur (apart from the regular bill for tuition, room and board) should be referred to Mr. Rosa, Front Office Manager, at the INN DESK.

For details regarding the School, please make inquiry at the Director's Office. All matters pertaining to your initial registration and payment of bills, information about courses, lectures, and graduate credit should be referred to the SECRETARY'S OFFICE. Mr. Cubeta and Miss Lillian Becker, Secretary, are the staff to whom you should bring your requests.

REGISTRATION PROCEDURE

Students should obtain confirmation of their courses from the Secretary's Office as soon after arrival at Bread Loaf as possible. Students who have not completed registration for courses in advance must consult the Director. Appointments may be made with Miss Becker.

Registration is not completed until a registration card, a "notify in case of accident" card, an Address List slip, and, in certain cases, an off-campus address card have been returned to the Secretary's Office. Please be sure to fill in the registration card on both sides.

A representative of the College Bursar's Office will be in the Blue Parlor on Wednesday, June 29. It is requested that all unpaid bills be attended to at this time. Receipts for bills paid in advance may be obtained in the Blue Parlor.

If you wish to change your status from that of a non-credit student to that of a credit student or vice versa in any course, this change must be made on or before July 4. All changes in courses must be made with the approval of the Director. For a change from one course to another after July 4, a charge of one dollar will be made. All persons desiring to visit classes in which they are not enrolled should also obtain permission from the Director.

MEAL HOURS

Early next week the regular seating plan will go into effect for some meals. Please consult the chart on the dining room door to ascertain your table assignment.

Daily

Breakfast	7:30-8:00 A.M.
Lunch	1:00-1:15 P.M.
Dinner	6:00-6:15 P.M.

Sunday

Breakfast	8:00-8:30 A.M.
Dinner	1:00-1:15 P.M.
Supper	6:00-6:15 P.M.

Since all the waiters and waitresses are students, it is requested that students come to meals promptly, especially to breakfast, so that those who are waiting on table may be able to reach their classes on time. In the morning the door will be closed at 8:00. No students may be served breakfast after that

time. Please do not ask the Head Waiter to make exceptions to this regulation.

SUPPLIES

Stationery, notebook paper, pencils, ink, etc., may be purchased at the Bookstore, post cards at the Front Desk, and cigarettes at the Snack Bar. Credit cannot be extended.

BOOKSTORE

Students should purchase their texts immediately, because it is frequently necessary to order additional copies. It is not possible for students to maintain charge accounts at the Bookstore. The Bookstore is open on Registration Day.

BREAD LOAF PARKING REGULATIONS

Stringently enforced state laws prohibit the parking of cars on the side of the highway, and it is requested that students and guests try to keep the roads clear in front of the Inn. Faculty at Maple and students at Tamarack may park their cars on the lawn by the main road. All other students should use the parking space near the Barn.

PRELIMINARY ANNOUNCEMENTS

The first meeting of the Bread Loaf School of English will be held June 29 in the Little Theater at 8:15 P.M. Mr. Gubeta will speak on "A Bread Loaf Perspective." An informal reception will be held in the Barn following the meeting in the Little Theater.

BREAD LOAF 1966

DINING ROOM:

Saturday breakfast will be served from 8:00 to 8:30.

Dietician: Miss Lois Thorpe

Head Waiter: Mr. Robert
Kauffman

INVITATION: Sunday afternoon coffee is served in the Blue Parlor.

MAIN DESK: Mr. Richard Ross and Mrs. Helde Ross, Front Office Managers;

Messrs. Craig Storti and Eric Kolvig

Weekdays and Saturday: 8:00 A.M.-8:00 P.M. (Switchboard open until 10:00 P.M.)

Sunday: 9:00 A.M.-1:00 P.M.; 7:00-8:00 P.M. (Switchboard open until 10:00 P.M.)

POST OFFICE: Open weekdays and Saturdays 8:00 A.M.-6:00 P.M. Closed Sunday.

Outgoing mail should be posted by 8:00 A.M. and 4:00 P.M.

Incoming mail is ready for distribution at 10:00 A.M. and 5:30 P.M.

LIBRARY: Miss Ruth Pillsbury, Librarian; Miss Ara Golmon, Assistant.

Weekdays: 8:15-12:30 P.M.; 2:00-5:00 P.M.; 7:15-10:00 P.M.

Saturday: 9:00-12:00 noon; 2:00-4:00 P.M.

Sunday: 9:00-12:00 noon; 7:15-10:00 P.M.

The Library will be closed Saturday evening, Sunday afternoon, and during all special programs, as announced.

BOOKSTORE: Mr. Eric Kolvig, Manager.
Weekdays: 8:00-9:30 A.M.; 1:30-2:30 P.M.
Saturday: 9:00-10:00 A.M.

SNACK BAR: Misses Sally Dorn and Jana Doria; Mr. Tom Craig.
Daily: 8:30 A.M.-11:00 P.M.

CLINIC: Mrs. Charles Paine, Nurse. Infirmary in Room 2, Birch.
Weekdays: 8:00-8:30 A.M.; 1:45-2:15 P.M.; 6:45-7:15 P.M.
Saturday: 8:30-9:00 A.M.; 1:45-2:15 P.M.; 6:45-7:15 P.M.
Sunday: 8:30-9:00 A.M.; 2:00-2:30 P.M.; 6:45-7:15 P.M.

DIRECTOR'S OFFICE: Mr. Cubeta is on call at all times. Appointments can be made through Miss Becker.

SECRETARY'S OFFICE: Miss Lillian Becker; Mrs. Janet Cotter.
Weekdays: 8:15 A.M.-12:45 P.M.; 1:45-2:45 P.M.
Saturday: 8:30 A.M.-12:30 P.M.

TAXI: Trips are made Monday, Wednesday, and Friday afternoons. The charge is \$1.00 round trip, payable at start.
Leave Bread Loaf Inn at 1:45 P.M.; Arrive at Middlebury 2:05 P.M.
Leave Middlebury from Rexall Drug Store at 3:45 P.M.; Arrive at BreadLoaf at 4:05 P.M.
The taxi will leave both stations at the above times and cannot wait for stragglers.

DRY CLEANING AND LAUNDRY: Information available later this week.

TELEPHONE AND TELEGRAPH: Telephone calls:

Pay stations for outgoing are on the first floor of the Inn at the foot of the stairs near the Bookstore, and outdoors behind the Fire House.
Incoming calls for Bread Loaf residents are handled through the Middlebury exchange: 802 388-4941.
EXCEPT IN AN EMERGENCY, PLEASE HAVE INCOMING CALLS PLACED BEFORE 10:00 P.M., AT WHICH TIME THE SWITCHBOARD CLOSES. Students should check mail boxes several times daily for messages and notices of calls, especially around meal times.

Telegrams:

Information available later this week.

ST UDENTS WHO ARE TO BE AWAY SHOULD INFORM THE DIRECTOR OF THE SCHOOL OR THE MAIN DESK AND LEAVE AN ADDRESS OR TELEPHONE NUMBER WHERE THEY CAN BE REACHED.

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT
05753

BREAD LOAF SCHOOL OF ENGLISH
OFFICE OF THE DIRECTOR

June 30, 1966

Miss Jane Hart
1115 Moreland Place, S.E.
Atlanta, Georgia

Dear Miss Hart:

Even as the forty-seventh session of the Bread Loaf School of English gets underway, the time has come to prepare for a longer future of enlarging promise. I write, therefore, to announce the establishment of the Bread Loaf School of English Endowment Fund and earnestly to ask your support. At the present time the School of English has no endowed funds, and an endowment we must have to help insure the continuing strength of the School of English. But there is another purpose in establishing these funds, and that is to acknowledge in a public and enduring way the contributions of several who have pointed the direction up the road the School is now taking.

The School intends, therefore, to establish the Robert Frost Chair of Literature at Bread Loaf. To the Frost Chair would be appointed each summer a distinguished Professor of Literature who would carry forward the spirit of vigorous daring reflected in Frost's letter to Dean Wilfred Davison forty-three years ago: "You've done something with Bread Loaf to make it different from the ordinary American school in more than location, but, as I look at it, not nearly enough You mustn't expect me to have time for adventures in safety. Just because you are in the woods and mountains is no distinction to talk of. You've got to get into something deeper than woods and mountains." To perpetuate the something deeper that Mr. Frost gave Bread Loaf for thirty-eight summers, we must raise \$75,000 to provide the annual income necessary for this appointment.

Second, for a noble and courageous lady, one of Bread Loaf's greatest, the School will endow an annual lecture at Bread Loaf in memory of Elizabeth Drew, who served on our faculty for sixteen memorable years from 1941 to 1964. To bring to the Mountain someone who will have the unenviable task of matching her cogent wit, sparkling manner, and penetrating intelligence, we must raise \$15,000 for an Elizabeth Drew Lectureship.

Nor could any endowment ignore the gifts given in unstinting measure for nineteen years by Doc and Nita Cook. The School intends, therefore, to establish an endowed Reginald and Juanita Cook Scholarship to be awarded each summer to a student who, coming to Bread Loaf, as Doc Cook did in 1923, might continue the ideals of dedicated student and dynamic teacher far beyond Bread Loaf. To this end we must raise \$10,000.

Finally, the School needs to establish a Wilfred Davison Library Book Fund. The permanent collection of books in the Davison Library is inadequate for the task demanded of it. The Library must have its own collection of standard reference works in English and standard or definitive editions of the major authors of English, American, Classical and Continental literature. A spendable fund of \$25,000 is needed for this purpose.

Bread Loaf is already rich in legacies which must be perpetuated. Forms for bequests to the School of English Endowment Fund may be obtained by writing me. But all gifts to establish an endowment now will assist in maintaining Bread Loaf's long tradition and high standards.

Sincerely yours,

A handwritten signature in blue ink that reads "Paul M. Cubeta". The signature is written in a cursive style with a large, looping 'P' and a trailing flourish.

Paul M. Cubeta
Director

BREAD LOAF SCHOOL OF ENGLISH
1966
General Statistics

Student attendance by states:
(according to winter address)

California	4
Colorado	2
Connecticut	10
Delaware	1
Dist. of Columbia	3
Florida	1
Illinois	6
Indiana	4
Iowa	1
Maine	4
Maryland	5
Massachusetts	37
Michigan	5
Missouri	1
North Carolina	1
New Hampshire	18
New Jersey	11
New Mexico	1
New York	37
Ohio	2
Oklahoma	2
Pennsylvania	21
Rhode Island	6
South Carolina	1
Tennessee	3
Texas	3
Utah	1
Vermont	20
Virginia	2
West Virginia	1
Wisconsin	1
Canada	7

(30 states & D. C. represented)

Working for 9 credits	27
" " 6 "	182
" " 3 "	5
Auditors	8

Number of course changes made 24

Total student attendance	222
Men students	125
Women students	97
Former students	139
New students	83
Candidates for Mid. M. A.	179
Pre-1962 B.A. or B.S.	126
1962 and later B.A. or B.S.	96
Undergraduates	2
Number of colleges represented	141
Off-campus students	49
Scholarship students	12
1966 degree candidates	32
Prospective 1967 degree candidates	31
Average age of students	31
Median age of students	29
21-25 -	64
26-30 -	68
31-35 -	45
36-40 -	16
41-50 -	18
51 or more -	11
Private school teachers	64
Public school teachers	97
College (and j.c.) teachers	26
Other	35

BREAD LOAF SCHOOL OF ENGLISH
1966
General Statistics

Attendance by courses:

Rhetoric and the Teaching of Writing	23
Shakespeare	35
Greek Tragedy	13
The Epic Tradition	32
Euripides	29
English Romantic Poetry	26
Chaucer	39
Character in the Novel	34
The Lyric from Wyatt to Jonson	10
Restoration and Eighteenth Century Comedy	16
Hawthorne and James	16
Stagecraft	4
Yeats and Eliot	33
Victorian Prose and Poetry	26
Teaching of Drama	9
Lyric and Dramatic Aspects of Platonic Dialogue	11
The Craft of Poetry	23
Play Directing	9
Swift and Pope	11
American Literature: Sense of the Past	22
The Romantic Tradition in American Poetry	29

Total faculty load

Connelly	65	Price	45	Nims	33	Sharp	16
Sypher	61	Anderson	39	Lanigan	32	Volkert	9
Bloom	55	Holland	38	Arrowsmith	29	Youens	4
				Bacon	24		

Bread Loaf School of English

Degree Candidates - 1966

James Shank Angle

Robert E. Atwood

Albert Bruce Bergquist

James Edward Brewer, II

David Delaplaine Britton

Nancy May Carroll

Carol Brunell Compton

Lawrence Edward Coreoran, S.J.

Roland Christensen Dowell

Robert Donald Farrell, S.J., *Pres.*

Charlotte H. Flint

Hester Anne Hale

Gwendolyn Sherwood Haley

Margaret Joan Hall

Barbara Stinson Hinton

Madge M. Holland

Deatt Hudson *Inc.*

Jean L. Jacobson

Finn Borup Jensen

Elizabeth Raisbeck Kaplan

Kay Mary Kaufman

Gerald D. Kenjorski

Phyllis G. Kittelberger

Michael James Lacopo

Robert Dare Lillibridge

Grace Marie Loerch

David G. McLean

Ludlow Frey North, Jr.

Phelps, Edward C. (February)

Albert Francis Reddy, S.J.

Norman Karl Smith

Kleanor Carolyn Stout

George Paul Winchester, S.J.

Prospective 1967 Degree Candidates (38)

Barran, Kathleen

Bidwell, Richard, S.J.

Blagdon, Crawford

Bourdette, Robert

Burnett, Linda

Caram, Richard

Cion, Elizabeth

Coughlin, William

Easterling, Jack

Fagan, Peter

Fenander, Elliot

Foster, Dutton

Freeman, Margaret

Fry, Ann

Gallagher, Robert

Griffiths, David

Heard, Diane

Hegarty, Charles, S.J.

Kelley, Anne

Kelly, Thomas

Kelsey, Raymond

Klaren, Ronald

Lawrence, Evelyn

Meeker, Barbara

Moustakis, Christina

Paluska, Susan

Powell, Vera

Redman, Lucile

Sanders, Peter

Shea, Raymond

Smink, Douglas

Tabor, Diane

Venditto, Joan

Wagstaff, Geraldine

Ward, Vaughn

White, Carolyn

Wilson, David

Wile, Carolyn

The Bread Loaf School of English

First-year Students - 1966

Barnes, Kimball

Beehler, Carl

Bellizia, Francis

Bennett, George

Best, Barbara

Blankespoor, Betty

Blume, David

Buckeye, Nancy

Buckley, James

Burke, Judith

Buss, Mrs. Janet

Campbell, Mrs. Pamela

Campbell, Johnstone

Carlson, Jo Anne

Ciletti, James, S. J.

Clark, Arthur

Clark, Mrs. Mary

Clough, Rev. Maxwell

Cole, John

Connors, Joan

Davis, Nancy

Dunphy, Maureen

Durkin, John

Eastman, John

Egan, James

Facos, James

Fairbairn, Evelyn

Felch, Linda

Fitzgerald, Roger

Fleming, William

Fortmiller, Hubert

Frothingham, David

Guild, Mrs. Louise

Haeger, Cherie Ann

Hake, Susan

Hall, Graeme

Hamby, Bernard

Haywood, Harold

Hopkins, Howard

Hunter, Dianne

Jacobs, William

Jastromb, William

Kelleher, Sarah

Kennelly, Richard

Kerrick, Craig

Kivic, Karen

Knight, Mrs. Elizabeth

Kolakowski, Susan

Krebs, Colleen

Lee, Susan

1966 First-year Students - 2

Linnemeir, Louise
Lynch, Michael
McFerran, Alexander
McNeese, Carter
Marlow, Charles
Marshall, Mrs. Carlene
Marshall, William
Marx, Thomas
Mayo, Bernier
Miller, Laurel
O'Neil, Kathleen
Palmer, Mrs. Anne
Palmer, Mrs. Emaline
Palmer, William
Parker, Richard
Patterson, William
Perlman, Phyllis
Pesez, Mary Elizabeth
Petrusz, Gustav
Richardson, Francis
Rouse, Michael
Ruf, Nicholas
Schneider, Gail
Sears, Linda
Stokes, Louise
Thuot, Brother Eugene

Weaver, Mrs. Judith
Wendzikowski, Irene
West, John
White, Donald
Williams, Philip
Wolff, Rosamond
Woods, Frederick

Bread Loaf School of English

Auditors - 1966

Paul Applegate

Mrs. Margaret Betts

Betty Blankespoor

James Facos

Mamie Oliver

Robert Palmer

Mrs. Thankful Wilson

Mrs. Ruth Wood

Bread Loaf School of English

Veterans
1966

(To get full compensation, each must take 3 courses or faithfully audit
a third course.)

Michael Drummey (Auditing 82)

David Frothingham (17)

Sherrard Gray (

Wallace Hamby (14)

Raymond Kelsey (3 for credit)

Hubert Lozano (33)

Henry Powell (114)

Robert Ringer (83)

Peter Schoffstall (3 for credit)

Bread Leaf School of English

1966 Waiters

Joseph Cazalet

William Coughlin

Roland Dale

Sherrard Gray

Susan Hake

David Hamilton

Jayne Hanley

Barbara Hinton

Donald Hood

Scherer James

Kenneth Jones

Robert Kauffman (Head waiter)

Thomas Kelly

Charles Martin

Wesley, McNair

Christina Moustakis

James Percival

Peter Schoffstall

Vincent Skinner

William Tadler

Carolyn Wile

Carlene Wooster

Colleges Represented at Bread Loaf - 1966 (Total 140)

Albertus Magnus (2)	Earlham
Albany SUNY (3)	East Carolina Coll.
Albion	Edinboro St. Coll. (Pa.)
Alfred Univ.	Emory & Henry Coll.
American Univ.	Evansville Coll.
Amherst	Fairfield Univ.
Assumption Coll.	Forham Univ.
Bates (2)	Franklin and Marshall Coll.
Blackburn Coll.	Fredonia SUNY
Bob Jones Univ.	Frostburg St. Coll. (Md.)
Boston Coll. (8)	Geneva Coll.
Boston Univ. (5)	Gettysburg Coll.
Brooklyn Coll.	Goddard Coll.
Brown Univ. (2)	Hamilton Coll. (2)
Buffalo SUNY	Harvard (6)
Bucknell	Hobart Coll.
Calvin Coll.	Houghton Coll. (2)
Carleton Coll.	Indiana, Pa., St. Coll.
Catawba Coll.	Indiana Univ.
Colby (2)	Jackson Coll.
Colgate	Keene St. Coll. (4)
Dakota Wesleyan	Kenyon Coll. (2)
Dartmouth (6)	Keuka Coll.
DePauw	King's Coll. (Pa.)
Dickinson Coll. (2)	Longwood Coll.
Duke (2)	

Loyola Univ. (Chicago)	Plymouth St. Coll. (3)
Loyola Univ. (Los Angeles)	Potsdam St. U. Coll
Marygrove Coll. (Detroit)	Princeton (5)
Mass. State at Lowell	Queen's Univ. (Can.)
McGill Univ. (2)	Radcliffe (2)
Miami Univ. (O.)	Rhode Island Coll. (2)
Michigan St. Univ. (2)	St. Edward's Univ. (Tex.)
Middle Tennessee St. Coll.	St. John's U.
Middlebury (4)	St. Joseph's Coll. for Women
Millersville St. Coll.	St. Lawrence Univ.
Missouri Valley Coll.	St. Mary of the Lake Sem. (Ill.) (2)
Montclair St. Coll.	St. Mary's Coll. (Minn.)
Moravian Coll.	Salve Regina (R.I.)
Mt. Holyoke (5)	Satya Watjana Christian Univ. (Java)
Mt. St. Mary's Coll.	Sir George Williams Univ. (Can.)
Mt. Union Coll.	St. Paul's Coll. (D.C.)
Muskingum Coll.	San Francisco St. Coll.
New Paltz St. U. Coll. (2)	Seton Hall Univ.
North Adams St. Coll.	Shippensburg St. Coll. (4)
Northeastern	Smith
Northwestern (3)	Stanford
Occidental	St. Univ. of Iowa
Ohio Univ.	Suffolk Univ.
Ohio Wesleyan Univ.	Susquehanna Univ.
Ottawa Univ.	Syracuse (3)
Paterson St. Coll.	Temple
Pembroke Coll. (2)	Texas A. and I.
	Trinity

Tufts	Wheaton Coll. (Mass.)
U. of Bridgeport	Wheelock Coll.
Univ. of California (Berkeley)	William and Mary
U. of Dayton	Williams (3)
U. of Denver	Wisconsin St. Coll.
U. of Maine (2)	Yale (5)
U. of Manitoba	
U. of Massachusetts (2)	
U. of Miami	
U. of Minnesota (2)	
U. of New Hampshire (3)	
U. of New Brunswick	
U. of New Mexico	
U. of North Carolina (2)	
U. of Oklahoma	
U. of Pennsylvania	
U. of Pittsburgh	
U. of Portland (Ore.)	
U. of Tennessee	
U. of Utah	
U. of Vermont (6)	
U. S. Naval Academy	
Utica Coll.	
Vanderbilt	
Washington and Lee	
Wellesley	
Wesleyan Univ.	
Westchester, Pa., St. Coll.	

1966 SCHEDULE of CLASSES

Except for Play Directing, Stagecraft, and Shakespeare, all classes will be held in the Barn. Please cooperate with our request that there be no smoking in the classrooms.

8:30

17	Rhetoric and the Teaching of Writing	Miss Lanigan	Room 5
28	Shakespeare	Mr. Sypher	Little Theater
103	Greek Tragedy	Miss Bacon	Room 4
104	The Epic Tradition	Mr. Connelly	Room 1
112	Euripides	Mr. Arrowsmith	Room 2

9:30

11	English Romantic Poetry	Mr. Bloom	Room 6
19	Chaucer	Mr. Anderson	Room 1
34	Character in the Novel	Mr. Price	Room 2
68	The Lyric from Wyatt to Jonson	Mr. Nims	Room 4
115	Restoration and 18th-Century Comedy	Mr. Sharp	Room 5
116	Hawthorne and James	Mr. Holland	Room 3

10:30

7b	Stagecraft	Mr. Youens	Little Theater
14	Yeats and Eliot	Mr. Connelly	Room 1
82	Victorian Prose and Poetry	Mr. Sypher	Room 2
87	Teaching of Drama	Miss Lanigan	Room 5
114	Lyric and Dramatic Aspects of Platonic Dialogue	Miss Bacon	Room 4

11:30

5	The Craft of Poetry	Mr. Nims	Room 6
7a	Play Directing	Mr. Volkert	Little Theater
33	Swift and Pope	Mr. Price	Room 4
41	American Literature: The Sense of the Past	Mr. Holland	Room 2
83	The Romantic Tradition in American Poetry	Mr. Bloom	Room 1

The Bread Loaf School of English

Program for the 1966 Session

Monday, July 4	Richard Poirier: "The Environments of American Literature"	Little Theater, 7:30 P.M.
Monday, July 11	Louis O. Coxe: Poetry Reading	Little Theater, 7:30 P.M.
Thursday, Friday, Saturday, July 21, 22, and 23	<u>The Victims</u> by Sheldon Feldner	Little Theater, 8:30 P.M.
Monday, July 25	John Frederick Nims: Poetry Reading	Little Theater, 7:30 P.M.
Monday, August 1	George P. Elliott: "Nihilism in Modern Literature"	Little Theater, 7:30 P.M.
Thursday, Friday, Saturday, August 4, 5, and 6	<u>Twelfth Night</u>	Little Theater, 8:30 P.M.
Saturday, August 13	Commencement Exercises	Little Theater, 8:15 P.M.

THE BREAD LOAF SCHOOL OF ENGLISH

Presents

THE VICTIMS

By

Sheldon Feldner

Bread Loaf Little Theatre

July 21, 22, and 23, 1966

9:00 P.M.

CAST
(in order of appearance)

Chorus Leader	Charles Martin
Theseus	Robert Ringer
Aphrodite	Jayne Hanley
Artemis	Kay Kaufman
Hippolytus	Vincent Skinner
Phaedra	Elizabeth Knight
Servant (Old Man)	Joseph Cazalet
Servant (Nurse)	Janet Buss

Stage Manager - Pamela Campbell

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Acknowledgment: To Spingold Theatre, Brandeis University, for lights and sound equipment.

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This is the premiere performance of a new play by Sheldon Feldner. Following the Saturday night performance there will be a ten-minute intermission, after which the cast, director, and playwright will discuss the play with any interested members of the audience in the theatre.

FACULTY PRODUCTION STAFF

William L. Sharp	Director
Frederic S. Youens	Designer
Douglas Maddox	Technical Director

STUDENT PRODUCTION STAFF

Johnstone Campbell, head	Lights
Susan Hake	
Ludlow North	
Kathleen O'Neil	

Barbara Hinton, head	Costumes
Christina Moustakis	
Vera Powell	
Kate Sharp	
Hilde Ross	
Jean Bloom	
Faith Holland	
Shirley Sharp	

Richard Bidwell	Construction
Johnstone Campbell	
James Ciletti	
Mary Feher	
Sheldon Feldner	
Elliot Fenander	
Dutton Foster	
Diane Hunter	
Hubert Lozano	
Christina Moustakis	
Vera Powell	
Linda Sears	
Wylie Sypher	

Mary Feher, head	Make-up
Martha Ross	

William Patterson and Judith Weaver are carrying out the duties of stage manager and assistant stage manager as a special project for their directing class.

THE BREAD LOAF SCHOOL OF ENGLISH

Presents

Acknowledgments:

For special guitar music - Phebe Cooke

To the Spingold Theatre, Brandeis University,
for lights and communication system

To Mr. Robert Baker, Mr. Harold Curtiss, and
Mr. Robert Kingsley for loan of properties
and costumes.

TWELFTH NIGHT

By

William Shakespeare

Our grateful thanks to the Madrigal Singers:

Margaret Freeman, Director

Ralph Aldrich Karen Kivic

Kathleen Barran Colleen Krebs

Thomas Behr Carleen Marshall

Jean Bloom Chad Martin

Linda Burnett Barbara Morgan

Lois Craig Vera Powell

Sally Dorn Gail Schneider

Charles Duke George Winchester

Bread Loaf Little Theatre

August 4, 5, and 6, 1966

8:30 P.M.

CAST
(in order of appearance)

FACULTY PRODUCTION STAFF

Duke	David Griffiths
Curio	Michael Rouse
Attendant	Howard Hopkins
Valentine	Robert Lillibridge
Viola	Lisa Stokes
Captain	Finn Jensen
Sailors	Richard Wright, Norman Smith
Sir Toby Belch	Elliot Fenander
Maria	Jean Baker
Sir Andrew Aguecheek	Robert Bourdette
Feste	Sheldon Feldner
Olivia	Nancy Baxter
Malvolio	William Jacobs
Attendant	Mary Holland
Sebastian	Anthony Sipp
Antonio	Donald Trimmer
Fabian	Donald White
Servant	Peter Fagan
1st Officer	William Tadler
2nd Officer	Thomas Behr
Priest	Robert Kauffman

Erie Volkert	Director
John Cotter	Assistant to Director
Frederic Youens	Designer
Douglas Maddox	Technical Director
Dorothy Kuryloski	Production Coordinator

STUDENT PRODUCTION STAFF

Janet Buss, head	Lights
Johnstone Campbell, Joseph Cazalet, Christina Moustakis, Vera Powell, Suzanne Sheffer	
Richard Bidwell, Janet Buss, Alex Buss, James Ciletti, Mary Feher, Elliot Fenander, Dutton Foster, Diane Hunter, Christina Moustakis, Vera Powell, Peter Schoffstall, Rachel Youens	Construction
Gail Schneider, head	Costumes
Jean Bloom, Faith Holland, Mary Holland, Karen Kivic, Kathleen O'Neil, Mrs. Alice Paine, Hilde Ross, Kate Sharp	
Bernier Mayo, head	Properties
Kay Kaufman, assistant Rosamond Wolff, Peter Price	
John Cotter, head	Sound
Gene Holland	
Linda Sears, head	Make-up
Alice Bass Judith Burke Mary Pesez Hilde Ross	

BREAD LOAF MADRIGAL CONSORT

Margaret W. Freeman, Director
Phebe Cooke, Pianist

August 9, 1966

I

Now is the month of maying	Thomas Morley (1557-1603)
April is in my Mistress' face	Thomas Morley
Adieu, sweet Amarillis	John Wilbye (1574-1638)
Flora gave me fairest flowers	John Wilbye
Sing we and chant it	Thomas Morley

II

Allemande (Sixth French Suite)	Bach
Waltz in C# minor	Chopin

Phebe Cooke

III

Weep you no more, sad fountains	John Dowland (1562-1626)
Fair Phyllis I saw	John Farmer (1565-1605)
Phyllis, Farewell	Thomas Bateson (? - ?)
O my heart	King Henry VIII (1491-1547)

IV

Nocturne in A flat major	Chopin
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Phebe Cooke

V

Rest, sweet nymphs	Francis Pilkington (? - 1638)
I thought that Love had been a boy	William Byrd (1543-1623)
The silver Swan	Orlando Gibbons (1583 -1625)
My heart doth beg you'll not forget	Orlando di Lasso (1532 - 1594)
Matona, lovely maiden	Orlando di Lasso

The Bread Loaf School of English

COMMENCEMENT ADDRESS

Wylie Sypher

August 13, 1966

THE POEM AS DEFENCE

IN a memorable address given in this theatre two years ago George Anderson mentioned one reason for Bread Loaf's distinction: it is a haven for teachers. I should like to speak to you on a matter that concerns us all as teachers of literature, a matter more pressing than ever, now that we are living in a technological society--which is to say a society increasingly managed by technicians who try to deal with everything by their methods, their planning, their programs. The great danger in methodical planning is that it becomes official, and thus of necessity the technician easily becomes a bureaucrat. My proposal is simple: namely, that in the long run the best--perhaps the only--defence we have against the technical system, the official, the bureaucratic is the practice or the study of the arts. Indeed, the title of my talk might be "The Poem as Defence." As teachers of literature we should understand the deep and redemptive meaning of Wallace Stevens' axiom that poetry is "an unofficial view of being."

I came to this realization of our dire need for poetry when I was talking with an eminent Boston psychiatrist. I was not a patient (though at times I have suspected I am eligible for treatment), but when he learned what I teach, he asked with disconcerting and brutal directness, "Will you please tell me exactly what is the value of teaching literature?" I presume it is a question many scientists would ask, and one that has put us on the defensive since the days of Matthew Arnold and Thomas Henry Huxley. We are less than honest if we do not try to answer it. It is a question about the two cultures, and I should hope we can face it without the complacency of C. P. Snow or the

venom of F. R. Leavis.

At once I should state as emphatically as I can that I myself have never regarded the two cultures as opposed. I was trained as a scientist, and I have always felt that there is no final incompatibility between science, and poetry or painting. Indeed, I have believed Wordsworth correct in saying that whenever the scientist affects our daily impressions, the poet will be at his side to carry sensation into the heart of scientific discovery.

My concern is not the opposition between science and the arts but, instead, the opposition between our technologies and both science and the arts. For there is a practical difference between science and technology--however and whatever technology may contribute to science. Technology is employed to carry out programs, and programs are devised and managed by officials or bureaucrats. Not science, but technology, is dominating our culture, a danger that has roused the alarm of thinkers like Herbert Marcuse and Jacques Ellul. I do not share their extreme alarm for reasons that will become clear; yet I recognize the menace of the technological frame of mind, which assumes that if we use the correct method, we can get the results we seek.

More frightening, by using an adequate method we can rule out the unexpected, and so accurately analyze and predict human behavior that even those who resist a certain program can be rendered ineffective in advance. Techniques, in brief, can absorb our very hostility to techniques because the technician has already calculated our resentment and provided for it in his program. Thus we can be stripped of choices, since the technician can deceive us into believing we are free when we are not. Jacques Ellul says that the supreme feat of the technician is to leave us entirely unaware of his techniques. This kind of technology is the ultimate in human engineering, for resistance to programs can be foretold, discounted beforehand, and thus accommodated to the program. The technologist dreads surprises. He must not be surprised. He predicts everything--and discovers nothing.

The psychologist calls this technique conditioning. For example, men recruited for duty on submarines carrying Polaris missiles are conditioned to live for months in a submerged vessel entirely cut off from every contact with our world, waiting at some unknown station deep under the sea watching for that red light. When the red light glows, they will know that their country has been blasted, and they will launch a missile more destructive than all the bombs dropped during the last war. When I asked a psychologist how these men could be so fully conditioned, he replied that the human being can be manipulated to endure anything, even the horror of concentration camps. He explained that the extreme of psychological adjustment is suicide: and he saw nothing strange in this notion. In an age when suicide is taken to be a final adjustment, we must indeed turn to Kafka--or William Burroughs--to comprehend what has happened to us.

Previous ages have had their techniques--what Arnold called instrument knowledge--but these techniques were only facets of their total culture. Then during the last century technism gradually spread from industry into life until our whole behavior is subject to our obsessive use of techniques. We have become so acquiescent to the ideal of efficiency that technology is our metaphysics. It has been said that man cannot live without the sacred: the computer may become our oracle; the statistician may be our deus ex machina. Ellul accuses us of technological anesthesia, since we are unconscious that human engineers are closing nearly all exits from the labyrinths designed by specialists. We are so numbed to the manipulation of our choices that public relations experts and marketing research can direct our desires and responses. Ellul remarks that madness alone remains inaccessible to this engineering.

In 1897 Paul Valéry foresaw our modern conquest by method. He defined method as an anonymous urgent science capable of being used by mediocre men as an instrument to control others. Valéry attributed German success to method, which he calls "the intensive cultivation of limited initiative."

This discipline of method "provides a sure solution to every individual case." It rules out chance. It insures against surprise. Technism might be described as a conquest without surprise, or perhaps conclusion without risk. Valéry prophesied that we would move toward an era when method directs politics and life, an age mastered by average people with an ability to perform what can be duplicated. A method is not methodical unless it is repeatable. Repetition brings boredom; and I may add here that the artist is essentially a man who refuses to be bored--even in our society. Nor has the artist ever been successfully engineered. The rest of us have entered a paradise of efficiency where risk is reduced to a minimum and every contingency can be identified in advance.

The conquest by method began in the 19th century, which was much given to methodologies even in literature--not only the historical method and the scientific method, but the methods of realism, naturalism, symbolism, the methods of Balzac, Flaubert, Zola, and Pater's pure style, which was a brand of aesthetic technism. The symbolists believed their method could exclude Chance (Hasard) from poetry. Valéry was himself enchanted by Leonardo's method.

Without meaning to do so, T. S. Eliot brought into vogue a methodical notion that poetry is the exploitation of a medium, impersonal and diligently earned. Our recent novel has become methodological--witness the technical feats of Joyce, Gide, and the new-wave fiction. Our drama is now an exercise in method, whether in Pirandello or Brecht or Artaud. The actor has devised his Method. The film has often lent itself to the technique of camera-work, as in Marienbad.

Meantime graduate students take courses in methods of literary research; nor do non-researchers escape technism, since critics have put at their disposal methods for discriminating ambiguities, levels of meaning, tones, intentions. Anatomies of rhetoric, lexicons of signs and symbols have become all too available. One critic has offered a calculus to determine the

attitude of the reader, the nature of poetic emotion, and the possible analogies of poetic statement.

I speak as if I denied the need for method in art, or as if criticism should be merely impressionistic. No. I hold fast to Aristotle's phrase that art is craft, a way of making, a techne. My plea is that methods should not become programmatic, that criticism should not become official, since the official is the pedantic. We should distrust any system whatever. The evil comes when method is used (or abused) technologically--that is, when it is beguiled by its own mechanism.

Then the technological frame of mind evades the possibility of surprise, the hazard in art, the grace beyond the reach of rule, the magic hand of chance. A poem arises from a disturbance we call life, yielding recognitions that are unexpected. In this sense art is almost our only refuge from the technological order where all can be calculated, formulated, regulated. Yeats speaks for the artist when he writes in his Diary "Every note must come as a casual thought, then it will be my life." The poet guards the experience that is lived, that cannot be invaded by technicians. The poem may be highly traditional or formal; but it must be unofficial.

So when the psychiatrist asked me what value there is in teaching literature, I told him that the arts remain our best defence against the technological programs that benumb us. He did not understand. I might have quoted William Morris, who said, "You cannot educate, you cannot civilize men without giving them a share in art." For art, as Lewis Mumford once wrote, is more than ever the domain of the personal, and the personal is what cannot be predicted or duplicated with entire accuracy. Art is a domain that can still negate technology by surprise. In this sense art has always been unofficial, but the unofficial view of being has never been more needed than it now is.

How needed, how resistant, I can suggest by referring to one of the inspired books of our day which appeared in France in 1958: Gaston Bachelard's

Poetics of Space. Bachelard, physicist as he was, justifies poetry as an answer to technologists who would foresee everything and engineer our lives by formulas. Bachelard shows that the private, personal encounter with being need not be abandoned in a technical era.

At a time when the science of outer space is thriving, Bachelard studies space as an inward and singular discovery or recognition, a poetry of earth that is never dead. In his Poetics of Space he contrasts space as it is known to the physicist with space as we live it in our daily experience. For Bachelard, as for John Keats, a thought can be fully validated only when it is proved upon our pulses. Bachelard is afflicted, he says, with a kind of topophilia—an acute sensitivity to the personal spaces in which we exist, the sensations of space as it is felt within the house, within the cellar or attic; the space inside a drawer is not the space inside a seashell or the convolution of the snail's life, the space of the miniature, the satisfaction of roundness. He calls this poetry topoanalysis, and if it is madness, he says, it is one of the most delicate aberrations of the mind. Bachelard is, incidentally, much indebted to Thoreau's experience, for some of the finest topoanalysis was done at Walden. Thoreau discovers the inherent poetry of space when he writes, "A lake is the landscape's most beautiful and expressive feature. It is earth's eye; looking into which the beholder measures the depth of his own nature."

Earlier, Wordsworth discovered in the Valley of the Wye a geography that is lived in the blood and felt along the heart:

... all the mighty world
Of eye and ear—both what they half create
And what perceive.

Here is a personal conquest of local space no geometer can make; these poetic areas of experience cannot be measured by physicist or surveyor. Our lived spaces are the very topology of our existence: our hands still feel the latch of doors we first opened; and D. H. Lawrence was always rebelling against the sordid confines of the midlands. Proust lived in this kind of space, known

only as uneven paving stones, and his turns on the way to Meséglises. Walter Pater was another who sensed that the house where we were children remains inscribed in consciousness. Such spaces the architect never blueprinted, the mason never built. Bachelard notes that it is harder to live poetically in an apartment: elevators have done away with the heroism of climbing stairs, the triumph of mounting near the sky. We no longer fear the madness that is buried within the dark walls of the cellar, with its manic terrifying space. Robert Frost dredged into this space in The Witch of Coos. But Frost also found terror in the attic.

Thus Bachelard searches out the meaning of contours we have lived. And Ruskin saw the Greek mind embodied in the classic landscape of the pastoral, just as the mediaeval self is embodied in the safely enclosed garden, bounded by its moat. Doubtless, the lived topography of Dante's Inferno, Purgatorio, and Paradiso is the most intensely realized landscape of the human spirit. Amiel spoke of a landscape as a state of soul, and Wordsworth's sunset glory is a human loss.

In Browning's remarkable poem, "Two in the Campagna," the need to surrender to someone else phrases itself as a spatial recognition: the yearning to yield the self in passion and silence, peace and joy, is written in the yellow fennel branching from the bricks, in weeds "where one small orange cup amassed/ Five beetles--blind and green" groping for honey meal beneath that open ancient Roman sky. Here the wasteland itself with its endless fleece of grass brings to the lover a sense of union that is gone in a moment; but for the moment there is the pain of infinite desire in finite hearts. So, too, Arnold's estrangement from Marguerite appears in the islands parted by the salt unchanging sea.

These spatial responses are poetic, not scientific, simply because the scientist uses another kind of attention. The scientist must repeat his observation if it is to be verified. In scientific experience "the first time

doesn't count." By the time the observation is again confirmed, it is no longer new. In a marvelously poetic vein Bachelard remarks, "In scientific work we have first to digest our surprise." The poet, not the scientist, is one who can trust his first vision, before the recognition is endorsed by duplicating it, before it is codified into ideas, theories, laws.

As Bachelard says, the poet is always living on "the threshold of being"--"he has no past." The images of art are unpredictable and unrepeatable, and thus liberating. They validate the instant. The artistic response is an unexpected increase of life, a surprise that keeps consciousness from becoming "sommolent" or routine. The poet, then, has a privilege which the scientist, as scientist, must forego: the poet's world is forever new. His recognitions may be disturbing, for they are not yet crystallized into explanations. This audience need not be reminded of Keats's spatial experience in first reading Chapman's Homer:

Then felt I like some watcher of the skies
When a new planet swims into his ken.

This first time the astronomer feels his wild surmise he is a poet, and the poetry in science is this instant of revelation or epiphany. Then his discovery must be reduced before it is reliable science. So Bachelard describes science as a way of organizing our disappointments under the guise of knowledge. Knowledge in scientific form is coherent disillusion, a sacrifice of discoveries to concepts and systems, a loss of an epiphany.

For this reason psychology works outside human experience as we live it, moment by moment, if we are at a height of consciousness. The poet exists more than most of us at this height of consciousness, like Hamlet's. Hamlet's experience is naive, since Hamlet has a talent for being continually surprised. His behavior cannot be programmed. That is why Hamlet's life is a mode of art. Any consistent or schematic account of Hamlet's responses--according to the Oedipal complex, say--psychologizes his drama out of being; it surrenders the

living experience for a rational explanation. By that time we have dispelled the magic, the wild surmises by which the young prince lives.

Bachelard calls poetic attention a magnifying glass. Poetry is a means of seeing a world in a grain of sand. Tragedy is life written in miniscule, a miniature that accepts the unexpected. For art sanctions the reality of the single intense perception, and the poet's technique is a way of experimenting that is open to the indecisive, the expansion of things infinite.

The phrase is Baudelaire's, but I do not think I understood Baudelaire's poems on horizons until I read Bachelard's pages on the word vast. This poetic space does not belong to the outside world at all; it is the terrain of dreams, its expansion inward--not psychological, but psychic, like the serene fatality of Mallarmé's empty azure sky. Bachelard speaks of poetry as the appearance of an image in wholly unexpected form, an image that touches the depths before it breaks the surface to arise in a zone that supports language. The lived quality of a poetic image gives it presence, for a poem liquidates the past the moment it is written.

Can you see why I say that our only, or our best, defence against technology and human engineering is art? It is a resistance critics can seldom make, since critics often try to exclude the unpredictable in behalf of their explanations. A good many critics and, I fear, teachers are eager to assign official meanings. But the poem, like the first observation of the scientist, opens unexpected possibilities. The poem transcends its own techniques because it is a recognition we could not predict. So the authenticity of a work of art usually can be judged by the unexpectedness of its direction of discovery.

As teachers we should not resign ourselves to official or classified notions, to our various definitions of the novel, of tragedy, of comedy, of epic and lyric, of plot and motivation. And we should not assume that a new method is a bad method.

Two years ago when I taught criticism here, a student asked me what I thought an artist's first task should be in our society. My answer must have seemed romantic or irresponsible: I said the artist's first vocation, now, is resistance. I gave this reply sadly, for resistance may become freakishness, frivolity, insolence, or anarchy. Yet today's poet, novelist, or painter must refuse as best he can the technological schemes that would dominate or dehumanize us, depriving us of unexpected choices.

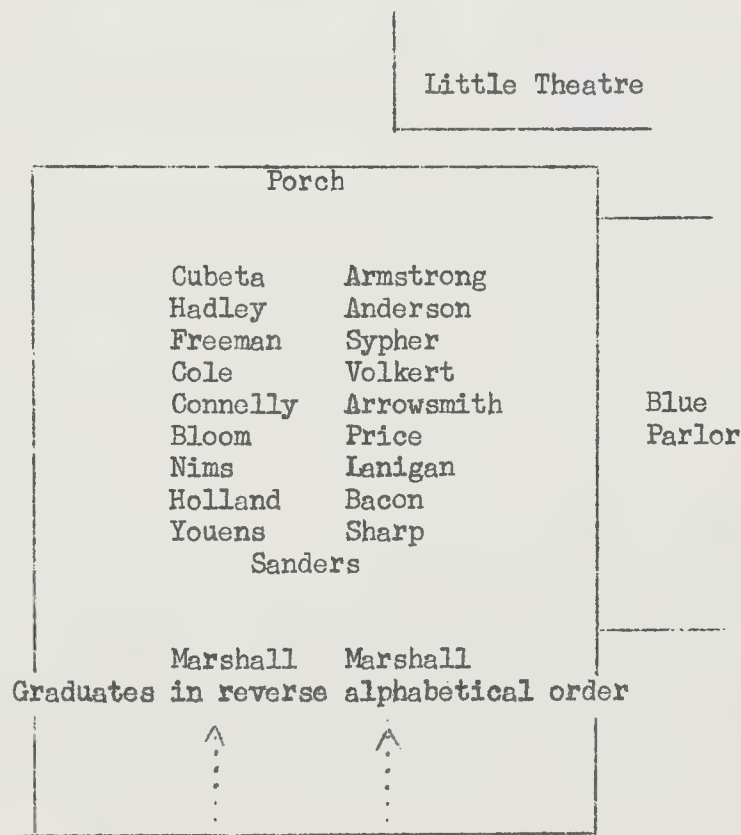
Robbe-Grillet has said that the novel must use ordinary objects to lead us to an unaccustomed world--a world that refuses to conform to our usual habits and demands. Ionesco's plays are babble; but they make us hear our own babble. One of the insolent acts of painting is Pop art, inviting us to see what we are advertising and buying. All the Pop artist asks us to do is to look. If we query him about what his painting means, he tells us that soup cans mean nothing more than soup cans. Nevertheless, when Jasper Johns paints American flags (which mean nothing more than American flags) he makes us see, perhaps, what the United States Office of Information cannot afford to recognize, or to have us recognize.

It is hard to have to justify Pop art, William Burroughs, Happenings, and computer poetry, for such art is reckless to the degree of insolence. It is an insolence that can be justified only by recognizing that our society is even more colossally insolent in attempting to engineer human beings.

As teachers we may regret the artist's insolence. But we should be wise enough to know that we must stand with the artist on a frontier of resistance to official programs. In resisting, of course, we must distinguish between the official and the traditional. The official is the programmatic; the traditional is not. And everywhere mere programs are being substituted for traditions. In fact, a program might be called a devalued and unscrupulous form of tradition. We can make conquests by programs--and yet they are false conquests. The conquest by the artist is different. Bernard Berenson was right, after all, when he wrote that art is a conquest gained only by a moment of personal discovery. The poet is forever helping us defend this precious moment of our being.

BREAD LOAF COMMENCEMENT

1. At 6:15 seniors will meet in the Blue Parlor, where they will be joined by the faculty and escorted into the dining room.
2. Immediately after the banquet, officers of the College will robe in the Director's and Secretary's offices; faculty in Maple or Treman; graduates in the Blue Parlor.
3. The procession will form on the porch outside the Blue Parlor.



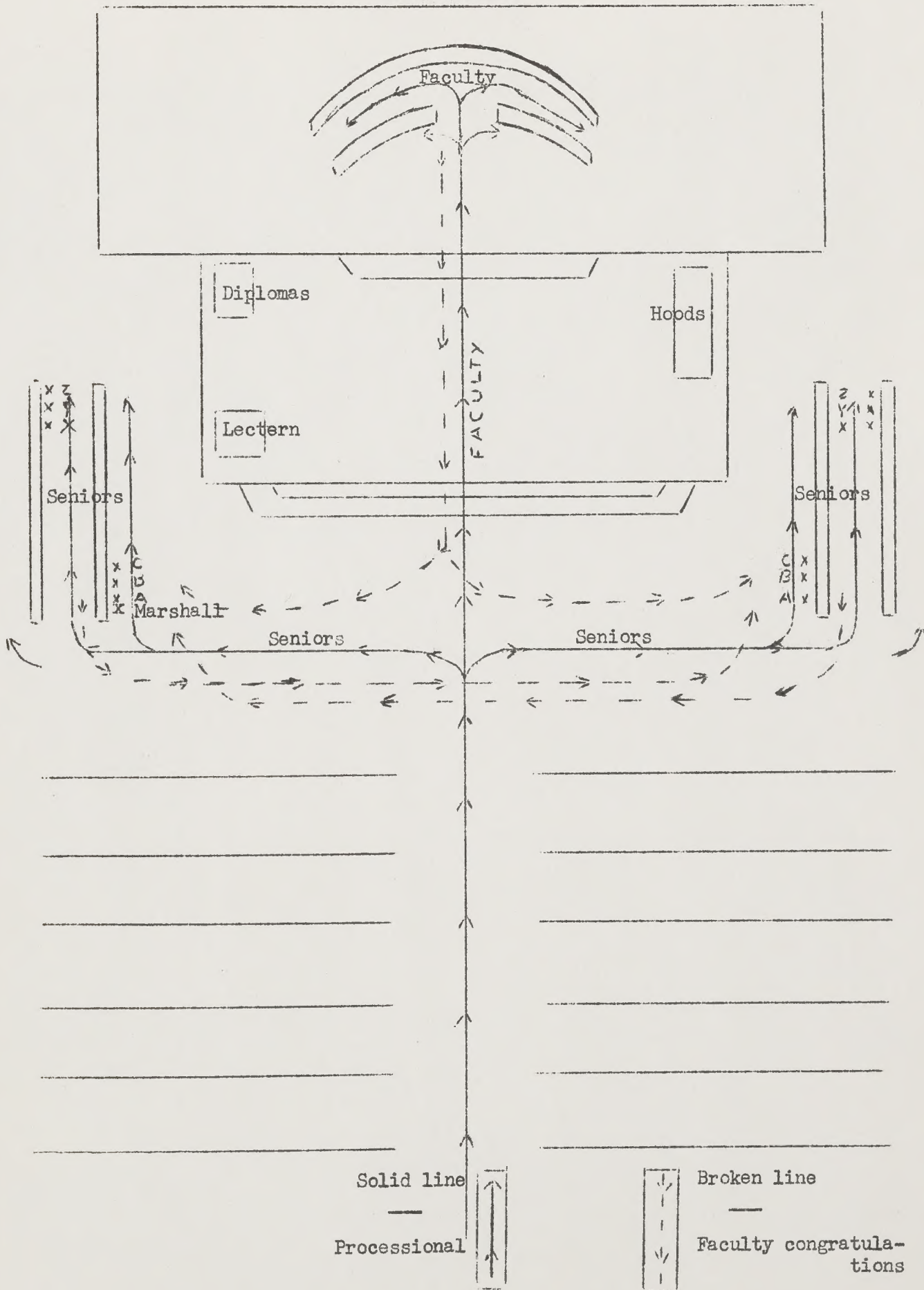
Mr. Sanders will assist in establishing the line of march.
(In case of rain, officers of the College and faculty will robe in the Little Theatre office; graduates will robe on the porch of the Little Theatre and in the costume room.)

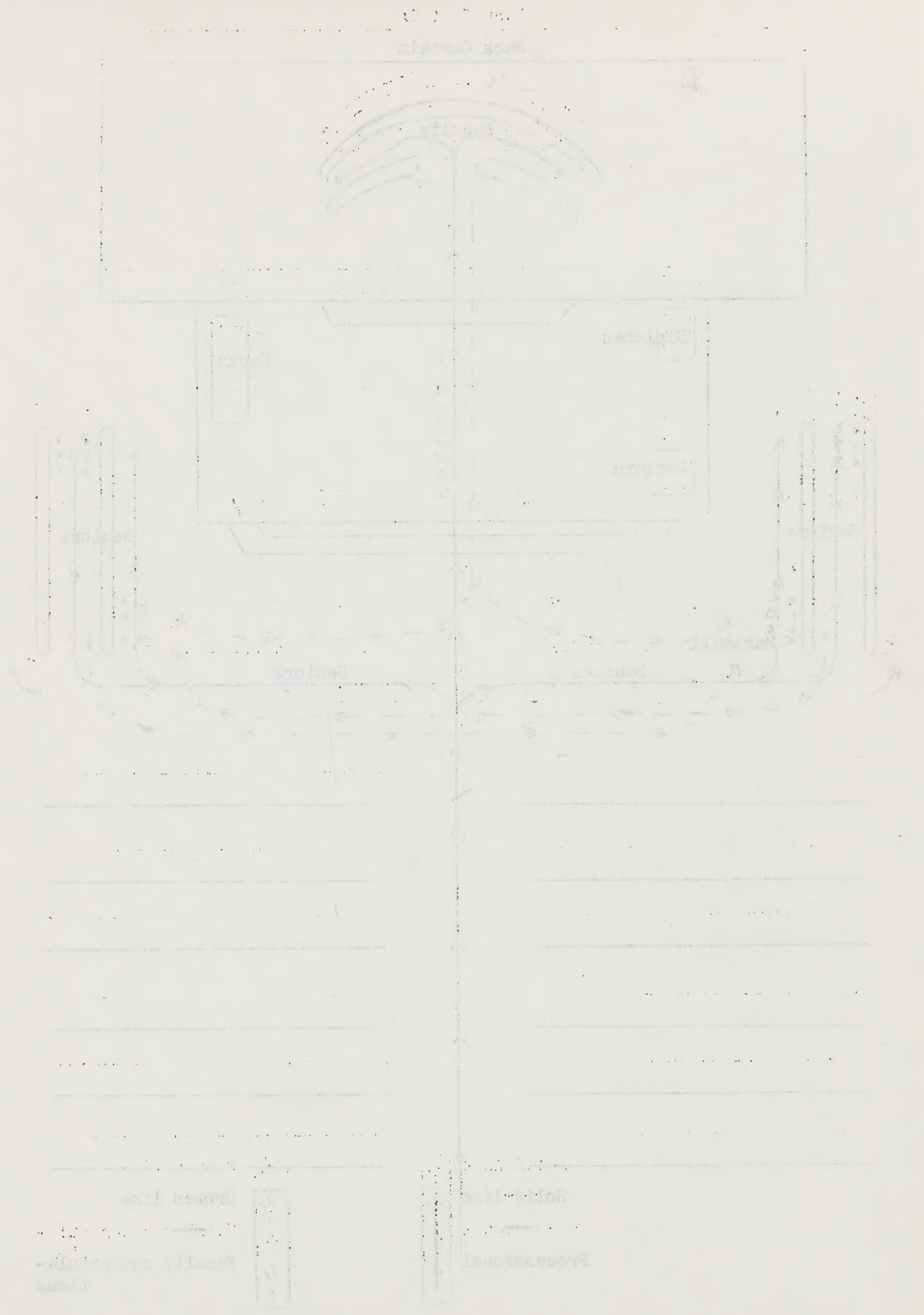
After the procession, faculty and students will remain standing until everyone has reached his seat. At the signal of the Director, men will uncap and everyone will be seated.

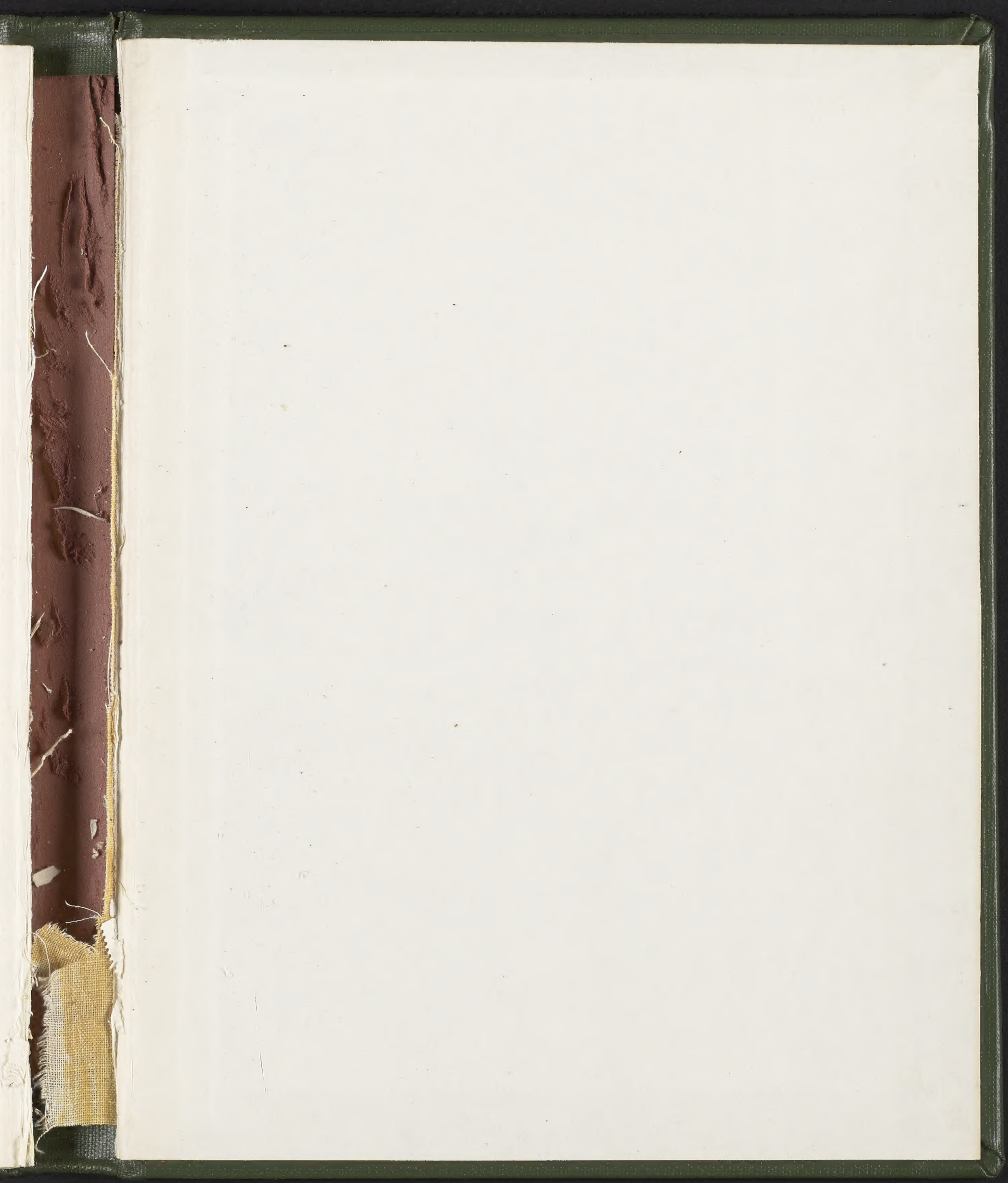
The Program

1. Introduction of the Commencement speaker.
2. The Commencement Address.
3. Presentation of the Graduates to President Armstrong.
The class rises at the request of the Director.
Men in the graduating class will cap.
4. President Armstrong bestows the degree of Master of Arts upon the members of the class. The class is seated upon a nod from the Director. Men remain capped for the rest of the ceremony.
5. As the Director calls the name of each graduate, he comes forward onto the thrust stage and faces the President, who will present him his diploma and congratulate him. He is then hooded by Mr. Sanders and congratulated by the Director before returning to his seat.
6. Presentation of an honorary degree. Dr. Freeman will escort and hood the candidate.
7. The program concludes with the President's remarks to the class.
8. With the playing of the recessional, all members of the academic procession will rise. The men of the faculty cap. President Armstrong and Mr. Cubeta will lead the officers of the College and the faculty past the graduates, who remain at their places to receive the congratulations of the faculty. Graduates remain standing during this time. The ceremonies are concluded after all members of the faculty have greeted each senior and departed by the side exits. The audience will then come forward to extend their congratulations.

Back Curtain







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